



Musica

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I. Andante.

p Sal. ve Sal. ve Re. gi. na Sal. ve Re. gi. na

p Sal. ve Sal. ve Re. gi. na Sal. ve Re. gi. na

p mater mi. se. ri cordi. ae vi. ta. dul.

p mater mi. se. ri cordi. ae vi. ta. dul.

ce. do vi. ta. dul. ce. do et spes no. stra sal. ve

salve sal. ve

ce. do vi. ta. dul. ce. do et spes no. stra sal. ve sal.

sal. ve sal.

pp mater mi. se. ri cordi. ae *pp* Re. gi. na *p* vi. ta. dul.

pp Re. gi. na mater mi. se. ri. cor. di. ae *p* vi. ta. dul.

pp *ve* *ve*

ce-do et spes no-stra sal-ve Ad te cla-ma

ce-do et spes no-stra sal-ve Ad te cla-ma

mus cla-mamus ad te ad te cla-mamus e-xu-les e-xu-les

mus cla-mamus ad te ad te cla-mamus e-xu-les e-xu-les

fi-li-i E-vae cla-mamus e-xu-les e-xu-les

fi-li-i E-vae cla-mamus e-xu-les e-xu-les

ad te suspi-ra-mus ad te ad te ad te

ad te ad te ad te ad te ad te ad te



flentes ge. montes gementes et flentes in hac
in hac la. cry.
te ad te ad te ad te in hac la. cry. ma. rum.



la. cry. ma. rum val. le
ma. rum la. cry. ma. rum val. le
la. cry. ma. rum ad
val le



mater mis. se. ri. cordiae Re. gi. na vi. ta dul.
te Re. gi. na mater mis. se. ri. cordiae vi. ta dul.



ce. do vi. ta dul. ce. do spes no. stra sal. ve
ce. do vi. ta dul. ce. do spes no. stra sal. ve

Allegretto.

E. ja er-go ad-vo-ca-ta e. ja ad-vo.
Eja ergo advo-ca-ta eja ad-vo.

ca-ta nostra il-lo tu-os mi-se-ri cor-des o-cu-los
ca-ta nostra illos tu-os mi-se-ri cor-des o-cu-los

ad nos con-ver-te tu-os o-cu-los ad nos con-ver-te et
ad nos con-ver-te tu-os o-cu-los ad nos con-ver-te

Je-sum Je-sum be-ne-dictum fructum ventris ven-tris
be-ne-dictum be-ne

tui nobis post hoc e - xi - li - um post hoc e - xi - li - um os -
 dictum nobis post hoc e - xi - li - um post hoc e - xi - li - um os -
 xi - li - um os - ten -
 dictum no - bis post hoc e - xi - li - um post e - xi - li - um os -

ten - de, et Je - sum be - ne dictum fruc - tum
 tunde be - - - - -
 de
 ten - de be - - - - - ne dictum be

ven - tris tu i nobis os - ten - de no - bis no - bis os -
 ne dictum
 de
 ne dictum no - bis os - ten de

ten de
 dulce sal - ve Re - gi - na v
 dulce sal - ve Re - gi - na dulce sal - ve Re -
 a

dolce

clemens o pi-a sal-ve Re-gi-na sal-ve Re-gi-na
 dulcis vir-go Ma-ri-a

gi-na cle-mens pi-a dul-cis o cle-mens
 ri-a sal-ve sal-ve sal-ve sal-ve
 Vir-go o clemens o

vir-go pi-a vir-go dul-cis vir-go
 ve sal-ve
 pi-a o dulcis o clemens o pi-a o dulcis sal-ve

sal-ve sal-ve sal-ve sal-ve sal-ve
 sal-ve sal-ve sal-ve sal-ve sal-ve
 sal-ve sal-ve sal-ve sal-ve sal-ve

ve vir-go Ma-ri-a vir-go Ma-ri-a sal-ve

ve dolce sal-ve dolce sal-ve sal-ve sal-ve sal-ve

ve sal-ve sal-ve sal-ve sal-ve

II. Andante.

A-ve ave Re-gi-na coe-lo-rum A-

A-ve a-ve Re-gi-na coe-lo-rum A-

ve u-ve Do-mi-na An-go-lo-rum sal-ve Radix

ve a-ve Do-mi-na An-go-lorum

sal-ve Radix ex qua

sal-ve Porta sal-ve Porta ex qua

sal-ve Porta sal-ve Porta

ff
mundo lux lux lux est or ta
lux est or ta
mundo lux lux or ta
lux est or ta

dolce
su per om nes spe ci
dolce
gau de vir go glo ri o sa

o sa
dolce
val de val de o val de de co ra val de o
dolce
val de o

f
val de e val de de co ra et pro no bis Chris tum ex
val de o val de de co ra et pro no bis Chris tum ex

dolce

ex o - ra

gau - de Vir - go

A - ve

A - ve

e - ra ex o - ra ex o - ra

glo - ri - o - sa

A - ve

A - ve

A - ve

Chris - tum ex o - ra

pp

o - ra

ra val - de

ra

ra

Chris - tum ex o - ra

f

ra Christum ex o - ra ex o - ra ex o - ra

val - de de - co - ra

Christum ex o - ra ex o - ra ex o - ra

ra val - de de - co - ra val - de

val-de de co-ra de co-ra glo-re

glo-re o-sa spe-ci-o-sa A-ve A-ve

III. Andantino.

Alma Redem-to-ris Mater Redem-to-ris

alma Mater Re-dem-to-ris Ma-ter Al-ma Ma-ter quae



per-vi-a coe-li por-ta manes per-vi-a coeli porta manes et stella maris
 quae per-vi-a coe-li por-ta manes porta ma-nes
 S per-vi-a porta manes et stellae manes
 por - - - ta ma - nes



et stella maris stel-la stel-la ma-ris suc-curre cadenti
 p stel-la ma-ris
 et stella maris stel-la stel-la S ma-ris ca-



suc-curre cadenti sur-gere
 al-ma al-ma ma-ter
 denti populo ca-denti populo al-ma
 suc-curre po-pu-lo



sur-gere qui curat popu-lo
 ma-ter sur-ge-re
 qui curat popu-lo alma Redem-to-ris mater
 suc-curre po-pu-lo

f tu quae gen- ti- so- li tu quae ge- ni- so- li

na- tu- ra mi- ran- te

tu- um san-ctum ge- ni- to- rem san-ctum

tu- um san-ctum san-ctum

tu- um san-ctum san-ctum

ge- ni- to- rem ge- ni- to- rem sur- gere

ge- ni- to- rem suc- cur- re po- pu- lo al- ma

ge- ni- to- rem suc- cur- re

sur- gere ma- ter ma- ter ma- ter suc- cur- re po- pu- lo

ma- ter ma- ter ma- ter suc- cur- re po- pu- lo qui cu- rat

po- pu- lo suc- cur- re po- pu- lo suc- cur- re po- pu- lo qui cu- rat

qui curat surge - re Alma - ter al - ma ma - ter

alma ma - ter al - ma Re - dem - to - ris ma - ter

qui curat surge - re alma ma - ter

al - ma Re - dem - to - ris ma - ter

Andantino.

Virgo prius ac po - ste - ri - us Gab - ri - e - lis ab o - re su - mens il - lud

su - mens

Virgo prius ac po - ste - ri - us Gab - ri - e - lis ab o - re su - mens il - lud

su - mens

A - ve su - mens il - lud Ave pec - ca - to - rum mi - se - re - re pec - ca - to - rum mi - se - re - re

su - mens mi - se

A - ve su - mens il - lud Ave pec - ca - to - rum mi - se - re - re pec - ca - to - rum mi - se

su - mens mi - se - re - re

mi - se - re - re mi - se - re - re mi - se - re - re mi - se - re - re

re - re mi - se - re - re mi - se - re - re mi - se - re - re mi - se - re - re

re - re mi - se - re - re mi - se - re - re mi - se - re - re mi - se - re - re

mi - se - re - re mi - se - re - re mi - se - re - re mi - se - re - re

mi-se-re re mi-se-re re mi-se-re

IV. Andantino.

O sa-lu-ta-rio O sa-lu-ta-rio hos-ti-a sa-lu-ta-rio

hos-ti-a quae coe-li pan-dis os-ti-um

da robur robur ser auxi-li-um



da robur robur fer au-xi-li.

au-xi-li

Del-lu premunt bella hos-ti-li-a da robur robur fer au-xi-li.



Bella premunt bella hos-ti-li-a da ro-bur robur fer au-

belle bella

Bella premunt bel-la hos-ti-li-a da ro-bur au-

bella bella da robur da robur



xi-li-um O sa-lu-

o sa-lu-ta-ris hos-ti-a o sa-lu-

xi-li-um o sa-lu-ta-ris hos-ti-a sa-lu-

au-xi-li-um o sa-lu-ta-ris sa-lu-



ta-ris hos-ti-a o sa-lu-ta-ris hos-ti-a

tu-ris

tu-ris o sa-lu-ta-ris hos-ti-a

ta-ris hos-ti-a

16
V. Allegretto.

p
O sacrum con- vi- vi- um
dole O sacrum con- vi- vi- um su- orum con- vi- vi- um O sa- orum con- vi- vi- um
con- vi- vi- um

p
sa- orum con- vi- vi- um in quo Chris- tus su- mi- tur sanc- tum
con- vi- vi- um in quo Christus su- mi- tur sanc- tum
sa- orum con- vi- vi- um su- mi- tur sanc- tum
con- vi- vi- um in quo Christus su- mi- tur in quo

p
in quo su- mi- tur re- co- li- tur me- mo- ri- a
in quo su- mi- tur re- co- li- tur me- mo- ri- a
Christus su- mi- tur

f
pas- si- o- nis pas- si- o- nis
pas- si- o- nis pas- si- o- nis
pas- si- o- nis pas- si- o- nis
pas- si- o- nis

us o sacrum con- vi- vi- um sa- crum con- vi- vi- um in quo

us o sa- crum con- vi- vi- um in quo

us con- vi- vi- um in quo

mens im- ple- tur gra- ti- a im- ple- tur o

mens im- ple- tur gra- ti- a

mens gra- ti- a gra- ti- a im- ple- tur o

mens im- ple- tur gra- ti- a im- ple- tur o

sacrum con- vi- vi- um sa- crum con- vi- vi- um re-

sacrum con- vi- vi- um sa- crum con- vi- vi- um in quo mens impletur grati- a

ce- li- tur me- mo- ri- a mens im- ple- tur gra- ti- a

mens im- ple- tur gra- ti- a

mens im- ple- tur gra- ti- a

mens im- ple- tur gra- ti- a



et fu- tu- rae glo- ri- ae nobis pignus da- tur
et fu-



glo- ri- ae no- bis pig- nus da- tur o sa- crum con- vi- vi- um
tu- rae glo- ri- ae nobis pignus da- tur
Et fu- tu- rae



sa- crum con- vivium o sa- crum con- vi- vi- um
ae no- bis pig- nus da- tur o sa- crum con- vi- vi- um
glo- ri- ae nobis pignus da- tur
Et fu- tu- rae



Et fu- tu- rae
sa- crum con- vivium o sa- crum con- vi- vi- um
ae no- bis pig- nus da- tur o sa- crum con- vi- vi- um
glo- ri- ae nobis pignus da- tur glo- ri-



glo-ri-ae nobis pignus pignus datur nobis
in quo pignus da- tur nobis da-
sa-orum con- vivium sa-
ae no- bis da- tur pignus da- tur nobis da-



pignus pignus datur sa-orum con- vivium sa-orum con-
tur sa-orum con- vivium
sa-orum con- vivium sa-orum con- vivium
tur pignus da- tur sa-orum con- vivium



vi-vi-um v sa-orum con- vi-vi-um sa-orum con-
sa-orum con- vivium sa-orum con- vivium Et fu- tu- rae
vi-vi-um sa-orum con- vivium v sa-orum con- vi-vi-um sa-orum con-
sa-orum con- vivium sa-orum con- Et fu- tu- rae glo-



vi-vi-um - sano tum
glo-ri-ae no- bis pig- nus da- tur o
vi-vi-um - sano tum
ri-ae no- bis pig- nus da- tur o



sacrum con- vi- vi- um
 sacrum con- vi- vi- um
 et fu- tu- rae
 et fu- tu- rae glo- ri- ae pignus o
 sacrum con- vi- vi- um
 sa- crum con- vi- vi- um sa- crum con- vi- vi- um



sa- crum con- vi- vi- um o sa- crum con- vi- vi- um o sa- crum con-
 glo- ri- ae pignus
 sa- crum con- vi- vi- um o sa- crum con- vi- vi- um o sa- crum con- vi- vi- um



vi- vi- um o sa- crum con- vi- vi- um o sa- crum sa- crum con- vi- vi- um sa- crum con-
 sa- crum sa- crum sa- crum sa- crum sa- crum sa- crum
 sa- crum con- vi- vi- um o sa- crum sa- crum sa- crum sa- crum sa- crum sa- crum



vi- vi- um sa- crum con- vi- vi- um sa- crum sa- crum con- vi- vi- um
 orum o sa- crum sa- crum sa- crum sa- crum sa- crum sa- crum
 - orum sa- crum con- vi- vi- um sa- crum sa- crum sa- crum sa- crum sa- crum sa- crum
 orum o sa- crum sa- crum sa- crum sa- crum sa- crum sa- crum

VI. Andante.

Handwritten musical score for the hymn "Salvete flores martyrum". The score is written on five staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom three staves are for piano accompaniment (Right Hand, Left Hand, and a lower part). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written below the vocal staves: "Salvete flores martyrum". The piano part includes a prelude marked "p" (piano) and the word "flores" written below the left hand.

Handwritten musical score for the hymn "Flores quos Christus persecutor suscitavit". The score is written on four staves. The first two staves represent the vocal parts, and the last two staves represent the organ accompaniment. The lyrics are written below the vocal staves. The music is in G major and 4/4 time. The organ part features a simple harmonic accompaniment with a bass line and a treble line. The lyrics are: "Flores quos Christus persecutor suscitavit".

Flores quos Christus persecutor suscitavit

Handwritten musical score for a piece titled "Les roses de nos cantos". The score is written on three staves. The first staff is for the vocal line, with lyrics written below it. The second and third staves are for piano accompaniment. The tempo is marked "Allegretto". The key signature has one sharp (F#). The lyrics are: "su- stitit nas cen - tes ro - sas nas - cen - tes". The piano part features a repeating eighth-note figure in the right hand and a simpler accompaniment in the left hand.

Handwritten musical score for "Veni Creator" by J. Haydn. The score is written on four staves. The first two staves appear to be vocal parts, and the last two are instrumental. The lyrics are in Latin: "re - sas su - stulit nascentes re - sas nascentes re - sas". The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The handwriting is in a cursive style typical of 18th-century manuscripts.

ro. sas ro. sas sal. ve. te sal. ve. te

ro. sas ro. sas sal. ve. te sal. ve. te

ro. sas sal. ve. te sal. ve. te

sal. ve. te flo. res mar-tyrum martyrum sal. ve. te flo. res

sal. ve. te flo. res mar-tyrum martyrum sal. ve. te flo. res

sal. ve. te flo. res mar-tyrum martyrum sal. ve. te flo. res

martyrum martyrum grex immo-la. to-rum tener grex im-mo-la.

martyrum martyrum grex immo-la. to-rum tener grex im-mo-la.

martyrum martyrum grex immo-la. to-rum tener grex im-mo-la.

to-rum tener aram sub ip-sam simplices simplices

to-rum tener grex tener sub a ram simplices

to-rum tener grex tener aram sub ip-sam a ram

staccato *p* *f* *p* *f*

palma et coronis ludi- tis luditis coronis ludi- tis luditis vos simpli-

palma et coronis luditis co- ronis luditis coronis luditis co- ronis luditis vos simpli-

staccato

ces coronis ludi- tis coronis palma luditis vos ludi- tis flores flores martyrism

ces coronis ludi- tis coronis palma luditis vos ludi- tis salve te flo- res martyrism

Capitulum
lo stesso tempo

staccato *f*

martyrum flores flores martyrism martyrism palma et coronis luditis

martyrum salve te flo- res martyrism martyrism palma et coronis luditis coronis

staccato

p *f* *p* *f* *p* *f* *p* *f*

luditis coronis luditis luditis vos simpli- ces coronis ludi- tis coronis palma luditis vos ludi- tis

luditis coronis luditis coronis luditis vos simpli- ces coronis ludi- tis coronis palma luditis vos ludi- tis

*Cantabile**ma l'istesso tempo*

De - su ti - bi glo - ri - a qui natus es de vir -

sit glo - ri - a qui natus es natus de

De - su ti - bi sit glo - ri - a

qui natus es natus de

gi - ne cum Pa - tre et ab - mo Spi - ri - tu in sem - pi -

vir - gi - ne in sem - pi -

vir - gi - ne cum Pa - tre et ab - mo Spi - ri - tu in sem - pi -

Allegro

terna Sac - cu - la

ter - na Sac - cu - la A -

terna Saccu - la A -

ter - na Sac - cu - la

A - men a -

A - men a - men

men a - men a - men

men a - men

a - men

a - - - - - men a

men a - - - - - men a

men a - - - - - men

sal-ve-te flo-res martyrum



First system of musical notation, featuring four staves. The top staff has a treble clef and a key signature of one sharp (F#). The lyrics are: *a - - - men a - men a - men u - men u -*. The bottom staff has a bass clef and a key signature of one sharp (F#). The lyrics are: *a - - - men a - men a - men a - men a -*. The middle two staves have lyrics: *a - - - men a -*.



Second system of musical notation, featuring four staves. The lyrics are: *men a - men men flo - res flo - res*. The bottom staff has lyrics: *men a - men a - men men*. The middle two staves have lyrics: *men a - men a - men*. The bottom staff has lyrics: *men a - men*.



Third system of musical notation, featuring four staves. The lyrics are: *sal. ve. te flo - res martyrurum martyrurum flo - res flo - res sal. ve. te*. The bottom staff has lyrics: *sal. ve. te flo - res*. The middle two staves have lyrics: *sal. ve. te flo - res*.



Fourth system of musical notation, featuring four staves. The lyrics are: *flo - res martyrurum martyrurum a - men men*. The bottom staff has lyrics: *men*. The middle two staves have lyrics: *men*. The bottom staff has lyrics: *men*.

Cava prima.

Care secondo.

Handwritten musical score for a four-part vocal setting of "Ein Mädchen aus dem Lande". The score is in 3/4 time and includes piano accompaniment. The lyrics are in German. The score is written on ten staves, with the vocal parts grouped in pairs. The piano part is written in the lower staves. The lyrics are: "Ein Mädchen aus dem Lande, das dich lobt und preiset, dich lobt und preiset, dich lobt und preiset." The score is in 3/4 time and features various musical notations including notes, rests, and dynamic markings like "p" and "f".

Handwritten musical score for the song "Die Kinder der Erde" by Carl Schuler. The score is written on ten staves, organized into five systems of two staves each. The lyrics are written in German and are placed between the staves. The music is in 4/4 time, as indicated by the time signature at the beginning of the first staff. The key signature has one sharp (F#), indicating the key of D major or A minor. The score includes various musical notations such as notes, rests, and dynamic markings (p, f). The lyrics are: "furcht Vor man Vieh suchen in Stanken furcht Ri-li-an", "furcht Vor man Vieh suchen in Stanken furcht Ri-li-an", "furcht Ri-li-an", "furcht Ri-li-an", and "furcht Ri-li-an". The score is a handwritten manuscript, likely a composer's draft or a working copy.

Die Kinder der Erde
 furcht Vor man Vieh suchen in Stanken furcht Ri-li-an
 furcht Vor man Vieh suchen in Stanken furcht Ri-li-an
 furcht Ri-li-an
 furcht Ri-li-an
 furcht Ri-li-an

30
VIII. A. Capella.

Coro primo.

A - ve ma - ris stel - la

A - ve maris maris stel - la

Coro secondo.

De - i mater al.

De - i ma - ter ma - ter

De - i ma - ter ma - ter

At - que sem - per Vir - go

At - que sem per semper Vir go

ma

al - ma

al - ma

al - ma

Fe - lix

Fe - lix fe - lix

Fe - lix fe - lix

Fe - lix fe - lix

Su-mens il-lud illud A-ve Ga-bri.
 Su-mens il-lud illud A-ve Ga-bri.
 Su-mens il-lud illud A-ve Ga-bri.
 Su-mens illud A-ve Ga-bri.
 coe-li por-ta illud A-ve
 coe-li por-ta illud A-ve
 coe-li por-ta illud A-ve
 coe-li por-ta illud A-ve

e-lis ab o-re
 e-lis ab o-re
 e-lis ab o-re
 e-lis ab o-re
 Su-mens il-lud illud A-ve Ga-bri.
 Su-mens il-lud illud A-ve Ga-bri.
 Su-mens il-lud illud A-ve Ga-bri.
 Su-mens illud A-ve Ga-bri.

Musical score for the first system. It consists of two systems of staves. The first system has four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The second system also has four staves: two vocal staves (Tenor and Bass) and two piano accompaniment staves. The lyrics are in Latin.

Lyrics for the first system:
 Sopranos: *funda nos fun. da nos in pa ce*
 Altos: *funda funda nos fun. da nos in pa ce*
 Tenors: *e - lis ab o . re*
 Basses: *e - lis ab o . re*
 Piano parts: *Mu - tans*

Musical score for the second system. It continues the vocal and instrumental parts from the first system. The lyrics are in Latin.

Lyrics for the second system:
 Sopranos: *funda nos funda nos in pa ce*
 Altos: *fun . da nos fun. da nos in pa ce*
 Tenors: *no - men He - vac*
 Basses: *no - men He - vac*
 Piano parts: *Mutans no - men*

p Sol - ve vin - cla re - is

p Sol - ve vin - cla re - is

p Sol - ve vin - cla re - is

p Sol - ve

He - rae sol - ve vin - cu - la. Pro -

He - rae solve vin - cu - la.

He - rae sol - ve solve vin - cu - la. Pro -

He - rae sol - ve

f Ma - la no - stra pel - le

f Ma - la nos - tra pel - le pel - le

f Ma - la nostra pel - le

f Ma - la nos - tra nostra pel - le

per lumen coe - cis

Pro. per lu - men coe - cis mala nostra pelle Bo - na

per lu - men coe - cis mala nostra pel - le Bo - na

Pro. per lu - men coe - cis Bo - na

A - ve ma - ris Stel - la ma - ris Stel -
 A - ve ma - ris Stel -
 A - ve ma - ris Stel -
 A - ve ma - ris Stella Stel -
 - na cuncta pos - ce Stel - la ma - ris Stel -
 cuncta pos - ce ma - ris Stel -
 cuncta pos - ce ma - ris Stel -
 cun - cta pos - ce A -

- la a - ve ma - ris Stel - la a - ve ma - ris Stel - la
 - la a - ve ma - ris Stel - la a - ve ma - ris Stel - la
 - la a - ve ma - ris Stel - la ma - ris Stel - la
 la a - ve ma - ris Stella a - ve ma - ris Stel - la
 - la a - ve ma - ris Stel - la a - ve ma - ris Stel - la
 - la a - ve ma - ris Stel - la a - ve ma - ris Stel - la
 - la a - ve ma - ris Stel - la ma - ris Stel - la
 - ve a - ve ma - ris Stella a - ve ma - ris Stel - la

matrem
matrem
matrem
matrem

Monstra te esse matrem
Monstra te esse matrem
Monstra te esse matrem
Monstra te esse matrem

sumat per te preces
sumat per te preces
sumat per te preces
sumat per te preces

monstra Sumat pro nobis qui natus
monstra Sumat pro nobis qui natus
monstra Sumat pro nobis qui na- tus
monstra Sumat pro nobis qui natus

tu- lit ef- se tu- us
tu- lit ef- se tu- us
talit ef- se tu- us
tu- lit ef- se tu- us

na- tus
na- tus
na- tus
natus

Handwritten musical score for "Ave Maria" by Franz Schubert. The score is written on five systems of staves, each containing a vocal line (Soprano, Alto, Tenor, Bass) and a piano accompaniment line. The lyrics are in Latin: "Vir-go sin-gu-la-ri-o inter omnes mi-tis-si-ma nos tu-as Vir-go tu-as Vir-go tu-as". The music is in G major and 3/4 time. The score is handwritten in ink on aged paper.

Handwritten musical score for three voices (Soprano, Alto, Tenor) and three parts of the organ (Great, Choir, Pedal). The lyrics are "culpis solutos nos mites et castos" and "fac culpissolutos fac mites et castos". The score is on aged paper with handwritten notation and lyrics.

Voice Parts:

- Soprano:** *culpis so- lutos nos mites et castos*
- Alto:** *culpis so- lutos nos mites et castos*
- Tenor:** *fac culpissolutos fac mites et castos*

Organ Parts:

- Great:** *fac culpissolutos fac mites et castos*
- Choir:** *fac culpissolutos fac mites et castos*
- Pedal:** *fac culpissolutos fac mites et castos*

p *vitam praesta puram iter para tutum*

p *vitam praesta puram iter para tutum*

p *vitam i-ter ut vi-*

p *vi-tam i-ter ut vi-*

S *ut vi- dentes Je- sum semper*

S *ut vi- dentes Je- sum semper*

dentes Je- sum semper col- lac-

dentes Je- sum semper col- lac-

col- lac-

semper collae te mur semper
 semper collae te mur semper
 te mur semper col lae te mur lae te mur
 te mur semper col lae te mur lae te
 col lae te mur lae te

col lae te mur lae te mur lae te mur lae te mur lae
 col lae te mur lae te mur lae te mur
 col lae te mur lae te mur lae te mur lae
 col lae te mur
 monstrate esse matrem
 monstrate esse matrem
 monstrate esse matrem

f te - mur lac - te - mur. Sumat pro nobis qui natus
semper lac - to mur monstra te
te - mur lac - te - mur. Sumat pro nobis qui natus
semper lac - to mur monstra te
matrem sumat per te preces monstra
matrem sumat per te preces monstra
per te preces monstra

tu - lit es - se tu - us
tulit es - se tuus
na - tus tu - us monstra te es - se matrem
qui na - tus tuus monstra te es - se matrem
na - tus

matrem monstra te es- se matrem

Jesus vi- dentes ut semper lac-

Je- sum vi-

matrem monstra te es- se matrem

matrem

matrem

temur lac- te - - - mur lac- temur

denes ut semper lac- temur lac- te - - - mur lac- te- mur

Jesus vi- dentes ut semper lac- temur lac- te - - - mur lac-

Jesus vi- dentes ut semper lac- temur lac- te -

Jesus vi- dentes ut semper lac-

Jesus vi-

[illegible][illegible]

lacte mur lacte mur lacte mur ma- trem

semper semper lacte mur ma- trem

mur semper semper lacte mur

mur collaetemur collaetemur monstra te matrem ma- trem

te mur collaetemur collaetemur monstra te matrem ma- trem

te mur collaetemur collaetemur monstra te matrem ma- trem

Capella.

Sit laus Deo Pa- tri Spi- ri

Sit laus Deo Pa- tri Spi- ri

Sit laus Deo Pa- tri Spi- ri

Summe Summe Christo de- cus

Summe Summe Christo de- cus

Summe Summe Christo de- cus

Sanctus in excelsis Deo

Agnus Dei, qui tollis...

[illegible]

Musical score for the first system, featuring multiple staves with vocal parts and lyrics. The lyrics include "a-men", "A-men", and "a". The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *p*.

Musical score for the second system, continuing the vocal parts and lyrics. The lyrics include "a-men", "A-men", and "a". The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*.

a - men a men
 a - men a men a -
 a - men a - men
 a - men a - men
 a - men a - men
 a - men a - men
 a - men a - men
 a - men a - men
 a - men a - men
 a - men a - men
 a - men a - men

a - men a - men a - men
 a - men a - men a - men
 a - men a - men a - men
 a - men a - men a - men
 a - men a - men a - men
 a - men a - men a - men
 a - men a - men a - men
 a - men a - men a - men
 a - men a - men a - men
 a - men a - men a - men
 a - men a - men a - men

IX.

46. Hypomixolydische Tonart, gegründet in G ohne # übersetzt ins C mit 1 ♭

Do te con-fes-sor Do-mi-ni co-len-tes

Do te con-fes-sor Do-mi-ni co-len-tes

quem pi-e laudant po-pu-li per or-bem hac

quem pi-e laudant po-pu-li per or-bem hac

di-e lac-tus me-ru-it be-a-tas san-

di-e lac-tus me-ru-it be-a-tas san-

de-re Se-des

de-re Se-des

Pan-ge lin-gua glo-ri-o-si cor-po-ris mys-

te-ri-um sangui-nis que pre-ti-o-si

quem in mun-di pre-ti-um fructus ventris

ge-ne-ro-si Rex ef-fu-dit gen-ti-um.

XI. Andante.

Cora I.

Cora II.

Cru. delis He. rodes Deum Regem ve. ni. re quid

Cru. delis He. rodes De. um Regem ve. ni. re quid

Cru. delis He. rodes

Cru. delis He. rodes

ti. mea non e. ripit mor. ta. li. a non

ti. mea non e. ripit mor. ta. li. a non

quid ti. mea qui regna dat coe. le. sti. a

quid ti. mea qui regna dat coe. le. sti. a

Handwritten musical score for the first system, featuring four staves with vocal parts and lyrics in Latin. The music is in G major (one sharp) and 4/4 time. The lyrics are: *e-ri-pit mor-ta-li-a coe-le-sti-a I. bant magi quam*. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The music is written in a cursive style with many slurs and ties. The lyrics are written below the staves.

Handwritten musical score for the second system, featuring four staves with vocal parts and lyrics in Latin. The music is in G major (one sharp) and 4/4 time. The lyrics are: *stellaum vide-rant sequentes praeviam I. bant ma-gi quam stellaum vide-rant sequentes praeviam*. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The music is written in a cursive style with many slurs and ties. The lyrics are written below the staves.

[illegible][illegible]

tar sa-va-er-a pu-ri-gur-gi-tis .
 tar sa-va-er-a pu-ri-gur-gi-tis
 tur
 tur
 ecc-les-tis ag-nus at-te-git
 ecc-les-tis ag-nus at-te-git

cata pec-cata
 cata pec-cata
 quae non de-tu-lit
 quae non de-tu-lit
 Ag-nus ag-nus nos ab-luen-do sus-tu-
 quae non de-tu-lit quae non de-tu-lit
 nos ab-luen-do sus-tu-

p nos abluen- do sus- tu- lit *Cru. delis He- rodes*
p nos ablu- en- do sus- tu- lit
Cru. delis He- rodes
p nos abluen- do sus- tu- lit
Cru. delis He- rodes
p nos ablu- en- do sus- tu- lit
Cru. delis He- rodes
p nos ablu- en- do sus- tu- lit
Cru. delis He- rodes
p nos ablu- en- do sus- tu- lit
Cru. delis He- rodes

p De- um Regem ve- ni- re- quid- ti- meo non e- ri- pit mor- ta- li- a
p De- um Regem ve- ni- re- quid- ti- meo non e- ri- pit mor- ta- li- a
p De- um Regem ve- ni- re- quid- ti- meo non e- ri- pit mor- ta- li- a
p De- um Regem ve- ni- re- quid- ti- meo non e- ri- pit mor- ta- li- a
p De- um Regem ve- ni- re- quid- ti- meo non e- ri- pit mor- ta- li- a
p De- um Regem ve- ni- re- quid- ti- meo non e- ri- pit mor- ta- li- a
p De- um Regem ve- ni- re- quid- ti- meo non e- ri- pit mor- ta- li- a
p De- um Regem ve- ni- re- quid- ti- meo non e- ri- pit mor- ta- li- a
p De- um Regem ve- ni- re- quid- ti- meo non e- ri- pit mor- ta- li- a
p De- um Regem ve- ni- re- quid- ti- meo non e- ri- pit mor- ta- li- a

f non eri- pit mor- ta- li- a *p* coe- le- sti- a
f non eri- pit non *p*
f non eripit mor- ta- lia *p* coe- le- sti- a
 non eripit mor- ta- lia qui regnadat coe- le- sti- a
f regna dat coe- le- sti- a *p* qui regna dat coe- le- sti- a
 regna dat coe- le- sti- a *p* qui regna dat coe- le- sti- a

f Novum ge- nus po- ten- ti- ac
f Novum ge- nus po- ten- ti- ac
f aquae ru- bescunt hy- dri- ac
f a- quae ru- bescunt hy- dri- ac

First system of musical notation. It consists of six staves. The top two staves are vocal parts (Soprano and Alto) with the lyrics: *Vinumque jussa fun- de- re*. The next two staves are instrumental parts (Violin and Viola) with the same lyrics. The bottom two staves are vocal parts (Tenor and Bass) with the lyrics: *mu- ta- vit undae o- ri- gi- nem*. The music is in a key with one flat (B-flat) and a common time signature (C).

Second system of musical notation. It consists of six staves. The top two staves are vocal parts (Soprano and Alto) with the lyrics: *ta- vit Jesu ti- bi sit glo- ri- a*. The next two staves are instrumental parts (Violin and Viola) with the same lyrics. The bottom two staves are vocal parts (Tenor and Bass) with the lyrics: *undae o- ri- gi- nem*. The music continues in the same key and time signature as the first system.

Handwritten musical score for "Qui apparuit" by J. Haydn. The score is written on ten staves, organized into five systems of two staves each. The top staff of each system is for a vocal part (Soprano or Alto), and the bottom staff is for a piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are in Latin: "qui apparuit is-ti gen-ti-bus" and "cum Pa-tre et al-mo". The score includes dynamic markings such as *f* (forte) and *p* (piano). The handwriting is in a cursive style typical of the 18th or 19th century.

f qui appa-rui-is-ti gen-ti-bus

p cum Pa-tre et al-mo

f qui appa-rui-is-ti gen-ti-bus

p cum Pa-tre et al-mo

Handwritten musical score for "Spes Bona" by Giovanni Battista Pergolesi. The score is written on ten staves, with the vocal parts (Soprano, Alto, Tenor, Bass) and a basso continuo line. The lyrics are "Spes Bona" and "Spes Bona". The score is in G major and 3/4 time. The tempo is marked "Allegretto". The score is handwritten on aged paper.

First system of musical notation. It consists of six staves. The top two staves are vocal parts with lyrics. The bottom four staves are instrumental parts. The lyrics are: *Sit Jesu tibi gloria* and *in sempiterna*. The notation includes various musical symbols such as notes, rests, and dynamic markings like *men* and *p*.

Second system of musical notation. It continues the composition from the first system. The lyrics are: *glo-ria*, *Sit Jesu tibi glo-ria*, and *Sac-cu-la in sempiterna Sac-cu-la*. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* and *A*.

Handwritten musical score for "The Rose Tree". The score consists of ten staves, likely representing different vocal parts and instruments. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written below the staves, including the words "men", "a", and "A". The score is written in a historical style, with a key signature of one flat (B-flat) and a common time signature (C). The paper is aged and shows some wear.

Handwritten musical score for "The Rose Tree". The score consists of ten staves of music. The lyrics are written below the staves, with some words appearing on multiple staves. The lyrics are: "The rose tree, the rose tree, the rose tree, the rose tree, the rose tree, the rose tree, the rose tree, the rose tree, the rose tree, the rose tree." The score includes various musical notations such as notes, rests, and bar lines.

First system of a choral score. It consists of ten staves. The first five staves are vocal parts, and the last five are piano accompaniment. The lyrics are: *a - - men a - - men a - - men a*. The music is in 4/4 time, with a key signature of one flat (B-flat). Dynamics include *p* (piano), *f* (forte), and *sf* (sforzando).

Second system of the choral score. It consists of ten staves. The first five staves are vocal parts, and the last five are piano accompaniment. The lyrics are: *a - - men a - - men a - - men a*. The music continues in 4/4 time with the same key signature. Dynamics include *p* (piano), *f* (forte), and *sf* (sforzando).

Handwritten musical score for "Gloria in excelsis Deo" by J. Haydn. The score is written on ten staves, with the first five staves containing vocal parts and the last five staves containing instrumental parts. The lyrics are in Latin and are written below the staves. The music is in G major and 3/4 time. The score is written in a cursive hand, typical of the 18th century. The lyrics are: "men Sit Jesu tibi gloria sit Jesu tibi glo. ri. a in saeculorum sae. cu." The word "men" is written below the first staff, and "Sit" is written below the second staff. The word "Jesu" is written below the third staff, and "tibi" is written below the fourth staff. The word "gloria" is written below the fifth staff, and "sit" is written below the sixth staff. The word "Jesu" is written below the seventh staff, and "tibi" is written below the eighth staff. The word "glo. ri. a" is written below the ninth staff, and "in saeculorum sae. cu." is written below the tenth staff.

Handwritten musical score for "Gloria" by J. Haydn. The score is written on multiple staves, likely for a choir or vocal ensemble. The lyrics are in Latin and include "Sit Jesu tibi gloria" and "Gloria in excelsis Deo". The notation includes various musical symbols such as notes, rests, and dynamic markings like "f" (forte) and "p" (piano). The handwriting is in a cursive style, typical of 18th-century manuscripts.

men a - - - men a - - - men a - - - men a - - -

men a - - - men a - - - men a - - - men a - - -

[illegible]

Handwritten musical score for a choir and piano. The title is "Amen" and the tempo is "Allegretto". The key signature has one sharp (F#) and the time signature is 4/4. The score is written on ten staves. The first four staves are for the vocal parts (Soprano, Alto, Tenor, and Bass), and the last six staves are for the piano accompaniment. The lyrics are "Amen" repeated. The music features a simple melody with some ornamentation and a steady accompaniment.

Hymnus de Virginibus

Virginis Proles Opifexque matris Virgo quem gessit peperitque Virgo; Virginis

partes canimus de cora morte tri- umphos trium- phos. Hujus o rati Deus alma

nobis de bi- tas poenas o- lerum re- mitte, ut tibi puro re- sonemus alma corde poe- nobis de bi- tas poenas o- lerum re- mitte ut tibi puro reso- nemus alma corde poe-.

a- na poe- a- na. Sit decus Patri genitaeque pro- li et tibi compar utriusque a- na poe- a- na. Sit decus Patri genitaeque pro- li et tibi compar utriusque

Pa- tri de- us pro- li com- par

vir-tus, spi-ri-tus semper, Deus unus omni tem-poris ae-vo tem-poris ae-vo a-

vir-tus, spi-ri-tus semper, Deus unus omni tem-poris ae-vo tem-poris ae-vo a

vir-tus ti-bi De-us

- men a - men a - - - - - men a - - - - - men a -

- men a - - - - - men a - - - - - men a - - - - - men a -

- men a - - - - - men a - - - - - men a - - - - - men a -

- - - - - men a - - - - - men a - - - - - men a - - - - -

men a - - - - - men a - - - - - men a - - - - - men

a - - - - - men a - - - - - men

men a - - - - - men a - - - - - men a - - - - - men

men a - - - - - men a - - - - - men

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